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A GUIDE TO THE GUITAR,

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INSTRUCTION.

For that Instrument

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The First Rudiments of Music.

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Scales, Preludes tasteful Exercises & Melodies

BY

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A SET OF PRELUDES, EXERCISES & MELODIES FOR MORE ADVANCED PUPILS
OR APPENDIX TO THE ABOVE WORK.



A GUIDE TO THE CURATOR

The following is a list of the works in the collection of the Royal Academy of Music Library. The list is arranged in alphabetical order of the author's name. The first column contains the author's name, the second column contains the title of the work, and the third column contains the date of publication. The list is divided into two sections: the first section contains the names of the composers, and the second section contains the names of the librettists. The list is intended to provide a guide to the works in the collection, and to show the extent of the collection in each of the two sections.

The first section of the list contains the names of the composers. The names are arranged in alphabetical order. The first name is "A. B. C.", and the last name is "Z. Y. X.". The names are followed by the titles of the works, and the dates of publication. The titles are arranged in alphabetical order. The dates are arranged in chronological order. The list is intended to provide a guide to the works in the collection, and to show the extent of the collection in each of the two sections.

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A GUIDE TO THE GUITAR.

3

LESSON the FIRST

Nature of the Instrument.

In commencing a work of this kind it has generally been the custom to give some *historical* notice of the *Instrument* to which it applied; a practice, however, seldom attended by any other result to the Pupil, than that of increasing the *price*, without adding to the *value*, of books, that must always found their best claims to favour upon the cheap, brief, and useful form in which they are presented.

We are by no means disposed to follow what may thus be called a bad example, and we shall simply say that the *Guitar* is an instrument of Moorish origin, transmitted to us by the Spaniards, and after exciting much attention, at various periods, in most parts of Europe, it has finally attained a degree of consequence in the musical world, that does not seem likely to subside.

Though several systems for playing the *Guitar* have been published yet room still perhaps remains for something more plain, pithy, and comprehensive than can be found in any existing treatise. To these advantages the present work has been confined, and the Author anxiously hopes that the praise of proving *serviceable* to those who commence the study of the *Guitar* will not be withheld from the Guide, by whose zeal and diligence their steps are conducted.

We now proceed to the practical portion of our labours which necessarily include the following details.

1. The *Guitar* is mounted with *six* strings, three of which — the *fourth*, *fifth*, and *sixth* — are composed of silver wire, and the others of cat-gut; similarly to the harp or violin.

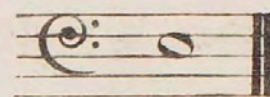
2. The *first* or upper string is named *E* — the *second* *B* — the *third* *G* — the *fourth* *D* — the *fifth* *A* — and the *sixth* or last *E* —

EXAMPLE.



OF TUNING.

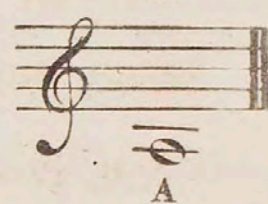
To tune their own instruments, which it is highly desirable that Pupils should do, the following method must be observed: Begin by the *sixth* string *E*. and tune it to the sound on the Piano which is represented by



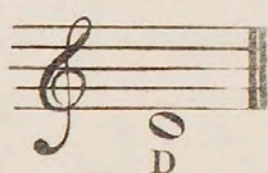
An open note which in the common treble *clef* appropriated to the Guitar is written -----



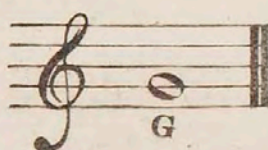
Stop the 6th string at the 5th fret, (*) and tune the *fifth* string in the same tone as the stopped note, which will be -----



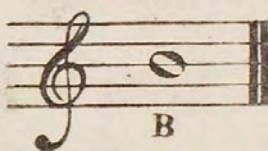
Stop the 5th string at the 5th fret, and tune the *fourth* string in the same manner, which will produce -----



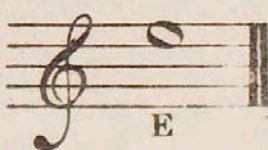
Stop the 4th string at the 5th fret, and tune the *third* string for -----



Stop the 3rd string at the 4th fret, and tune the *second* string for -----



Stop the 2nd string at the 5th fret, and tune the *first* string for -----



MODE of HOLDING the GUITAR.

It should be kept in a slanting position, and rested half-way up on the *right* knee, which it is necessary to elevate a little more than the left, by means of a footstool; the arrangement in this respect being such, that three parts of the sounding board turn outwards, while care is taken that the *neck* hangs slightly over the base of the instrument.

(*) Frets are the small lengths of metal or ivory which cross the neck of the instrument, and divide it into what are called positions.

POSITION of the LEFT HAND.

The Neck of the Guitar must be held, near the top, in the middle of the *left* hand, supported by the Thumb; which passes round it, and derives a slight degree of steadiness from gentle pressure with the forefinger.

The *wrist* must in no case touch the neck of the Guitar, but should bend outwards, the instrument being held altogether with sufficient freedom to let the hand move easily from one End to the other of the Finger-board.

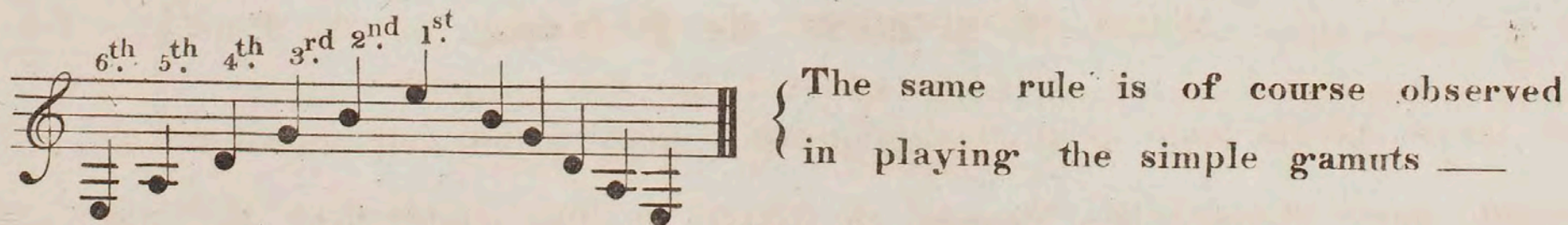
POSITION of the RIGHT HAND.

The *right* hand must be gracefully rounded, the little finger placed between the *Rosette*^(*) and the Bridge, and the others disposed across the strings; care being taken so to adjust the hand, that while playing, it shall move as little as possible.

HOW to USE the RIGHT HAND.

To obtain a full and melodious sound it is necessary to strike the strings strongly with the ends of the fingers, proper care being taken at the same time not to let them slip between the strings, which the *nails* must also be kept from touching. The strings should be struck somewhat transversely, and the thumb turned out rather more than the fingers.

For the three Siver strings the thumb is employed, and the first second and third fingers for the rest, as shown in the following examples.



HOW to USE the LEFT HAND.

A moderate practice on the following exercise will familiarise the pupil with the proper method of using the left Hand.



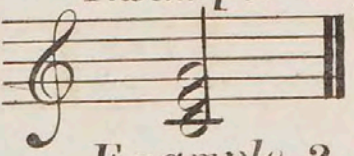
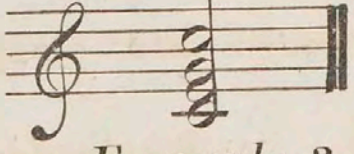
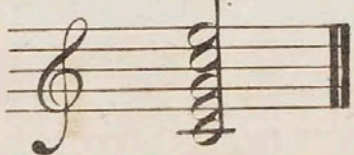
(*) The Rosette is that little round aperture which perforates the sounding board or surface of the instrument.
A Guide to the Guitar. (2603.)

OF POSITIONS.

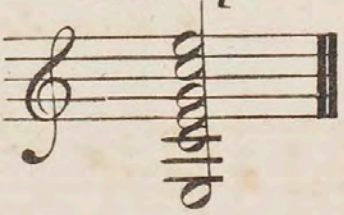
The number of the positions depends on the number of the frets, and is determined by the place of the forefinger; thus, when placed on the first fret, it produces the *first* position; and so on for every fret which it covers.

OF CHORDS.

A Chord is a combination of several notes, which must be played at once, and is effected on the Guitar in the following way.

Chord of three notes.		2 ^d Finger. 1 st Ditto. Thumb.
Chord of four notes.		3 ^d Finger. 2 ^d Ditto. 1 st Ditto. Thumb.
Chord of five notes.		3 ^d Finger. 2 ^d Ditto. 1 st Ditto. Thumb. Ditto.

In this example the *Thumb* passes from one string to another; the same expedient being employed to produce a chord of six notes, for which the *thumb* glides across the three silver strings, while the others are struck, simultaneously, by the first second and third fingers.

Chord of six notes.		3 ^d Finger. 2 ^d Ditto. 1 st Ditto. Thumb. Ditto. Ditto.
---------------------	---	---

OF SIGNS employed in the present Work.

It being quite indispensable to denote the *fingering* for the Pupil, the following *signs* or *marks* have been adopted for that purpose.

Right Hand.	Left Hand.
For the Thumb..... ^ *
1 st Finger..... 1
2 ^d Ditto..... : 2
3 ^d Ditto..... : 3

Open notes are shown by an o.

The *left* thumb, which is indicated (as above) when in use by the sign *, takes no part whatever in playing gamuts, but is only used in chords, or arpeggios, and to stop the first and second silver strings.

On the *BARRE* or *STOP*.

Barre is the term for stopping several notes with one finger. There are two kinds of *Barre* one called the *little* and the other the *great Barre*

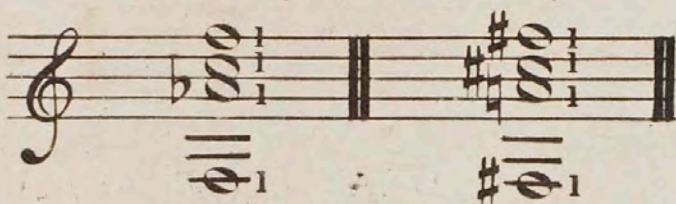
When two or three strings *only* are stopped we have the *little Barre*.

Example.



When four, five, or six strings are stopped together, we have the *great Barre*.

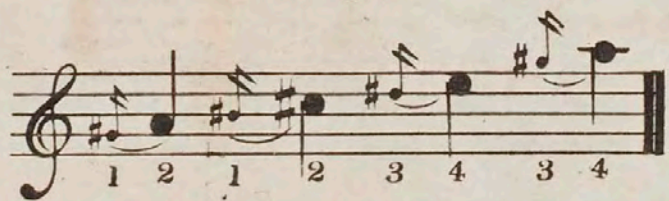
Example.



Of the *SLIDE*.

This name is given to any sound continued or prolonged by the same vibration, and to produce it the finger must fall perpendicularly upon the preceding note.

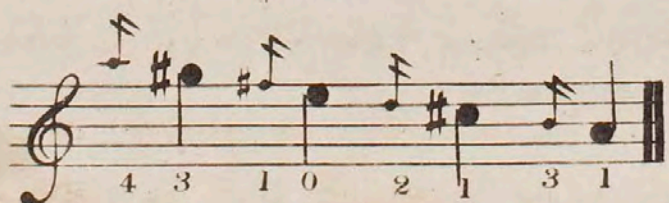
Example.



Of the *SLUR* or *COMMON APPOGGIATURA*.

The note of the melody is sometimes preceded by a *smaller* note, for the purpose of grace or ornament, and to join these together, the first must be touched with the right hand, and the *second* played by drawing the proper finger of the left hand, horizontally, across the string.

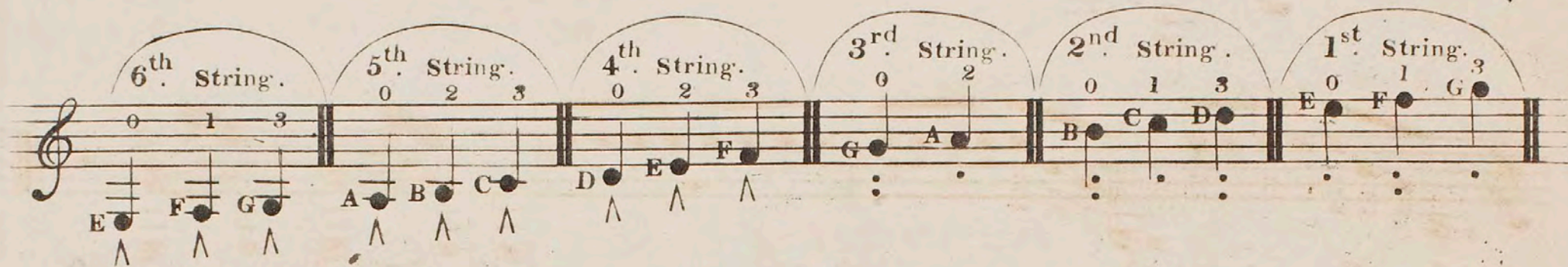
Example.



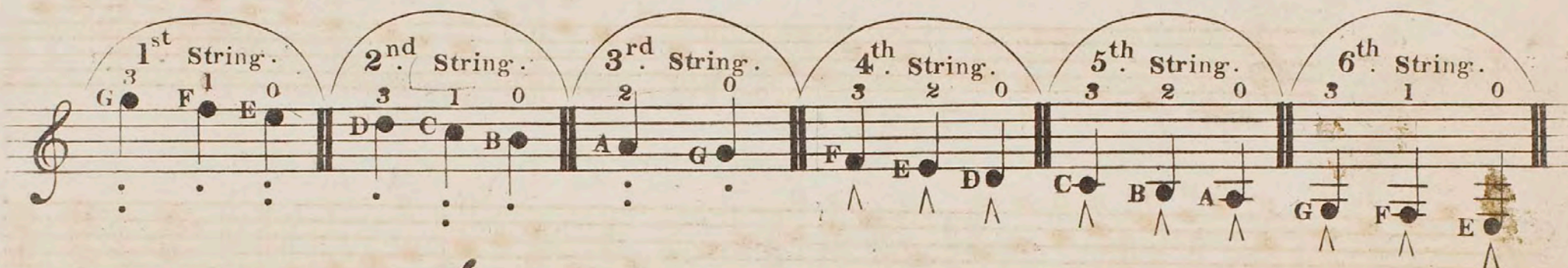
LESSON the SECOND.

NATURAL SCALE in the first position.

Ascending.



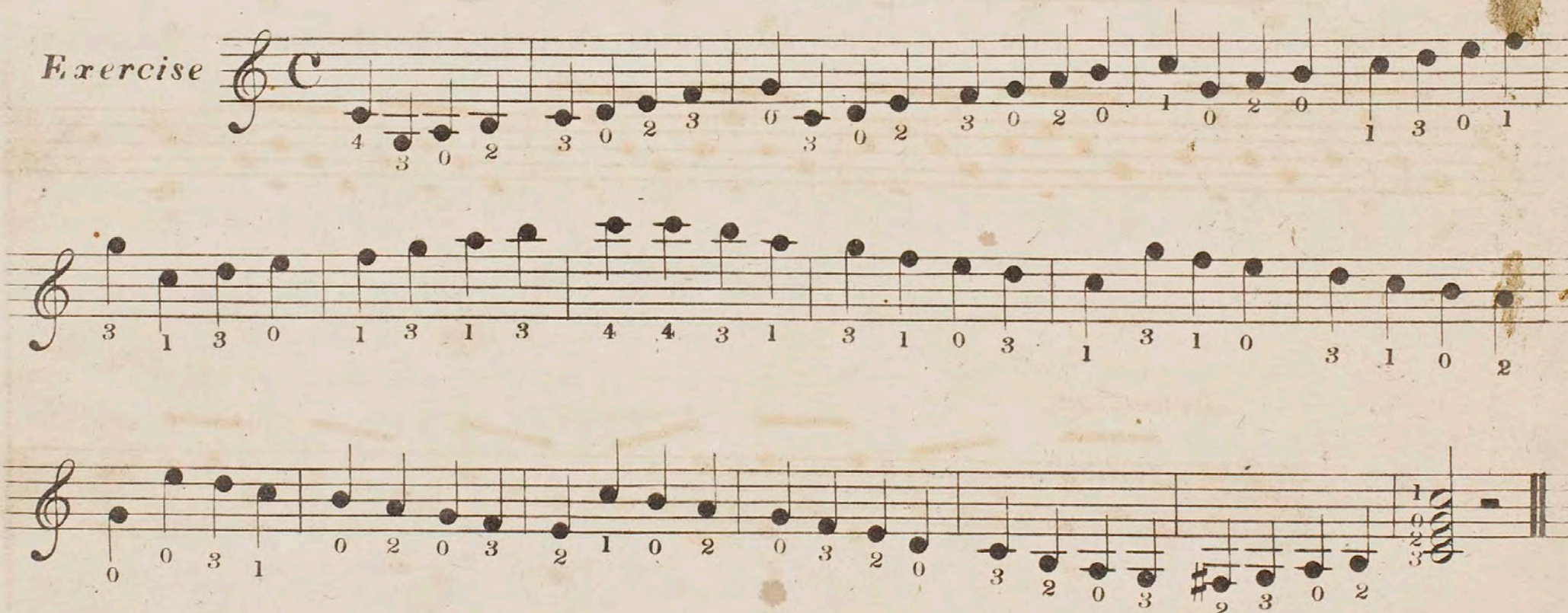
Descending.



EXERCISES, SCALES and PRELUDES.

A constant practice of the following Exercises cannot be too strongly recommended.

Exercise



SECOND SCALE or GAMUT with SHARPS.



7/13
d.g.

Exercise.

A handwritten musical score on two staves. The first staff begins with a treble clef and a common time signature 'C'. It contains a series of eighth-note runs, some beamed together, and rests. The second staff continues the piece, featuring similar eighth-note patterns and ending with a double bar line. The notation is in ink on aged, slightly yellowed paper.

Exercise

The image shows a musical exercise on a grand staff. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1, 2, 3, and 0. The piece ends with a double bar line and repeat dots.

Exercise

The image shows a musical score for a piano exercise. It consists of two staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. Above the staff, there are several groups of notes with fingerings indicated by numbers 0, 1, and 3. The notes are beamed together. Below the staff, there are several groups of notes with fingerings indicated by numbers 0, 1, and 3. The notes are beamed together. The second staff also begins with a treble clef and a common time signature (C). The music is written in a single melodic line. Above the staff, there are several groups of notes with fingerings indicated by numbers 0, 1, and 3. The notes are beamed together. Below the staff, there are several groups of notes with fingerings indicated by numbers 0, 1, and 3. The notes are beamed together. The exercise ends with a double bar line.

AIR..

[illegible]

A musical score for the song 'The Rose Tree'. It consists of two systems of music. The first system has a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the accompaniment is written on a second staff below it. The second system also has a treble clef and a key signature of one flat. The melody is written on a single staff, and the accompaniment is written on a second staff below it. The score includes various musical notations such as notes, rests, and bar lines.

SCALE in G MAJOR.

SCALE in G MAJOR.

The image shows a musical score for the G Major scale. It consists of two staves. The top staff contains the ascending scale, starting from G4 and ending on G5. The bottom staff contains the descending scale, starting from G5 and ending on G4. Fingerings are indicated by numbers 1-4 above or below the notes. The key signature is one sharp (F#).

PRELUDE.

PRELUDE.

Handwritten musical score for a piece titled "PRELUDE." in G major (one sharp) and 3/4 time. The score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth notes, often beamed in groups of four. The bass line consists of quarter notes. The second staff continues the melody and bass line. The third staff concludes the piece with a double bar line. Fingering numbers (1, 2, 3, 4) are written above or below notes. Accents (^) are placed over some notes in the first staff. The paper is aged and slightly discolored.

WALTZ.

WALTZ.

The image shows a musical score for a waltz. It consists of two staves, both with treble clefs. The key signature is one sharp (F#), and the time signature is 3/8. The music is written in a simple, folk-like style, using eighth and sixteenth notes, often beamed in groups of three or four. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece concludes with a double bar line and repeat dots.

VARIATIONS.

Musical notation for Variations, measures 1-10. The piece is in D major (one sharp) and 3/8 time. It consists of ten measures of music, each containing a single eighth note. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. The first measure has an accent (^) over the D4. The piece ends with a double bar line and the word 'FINE' below the staff.

SCALE in D MAJOR.

Musical notation for Scale in D Major, measures 1-8. The scale is written in D major (one sharp) and common time (C). It consists of eight measures of music, each containing a single eighth note. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The first measure has an accent (^) over the D4. The piece ends with a double bar line.

PRELUDE.

Musical notation for Prelude, measures 1-8. The piece is in D major (one sharp) and common time (C). It consists of eight measures of music, each containing a single eighth note. The notes are: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The first measure has an accent (^) over the D4. The piece ends with a double bar line.

Andante.

AIR.

The musical score is written for guitar and consists of eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Andante.' and the piece is titled 'AIR.' The music is composed of eighth and sixteenth notes, with various rests and fingering indications (1, 2, 3, 4) placed above or below the notes. The piece ends with a double bar line and repeat dots.

SCALE in A MAJOR.

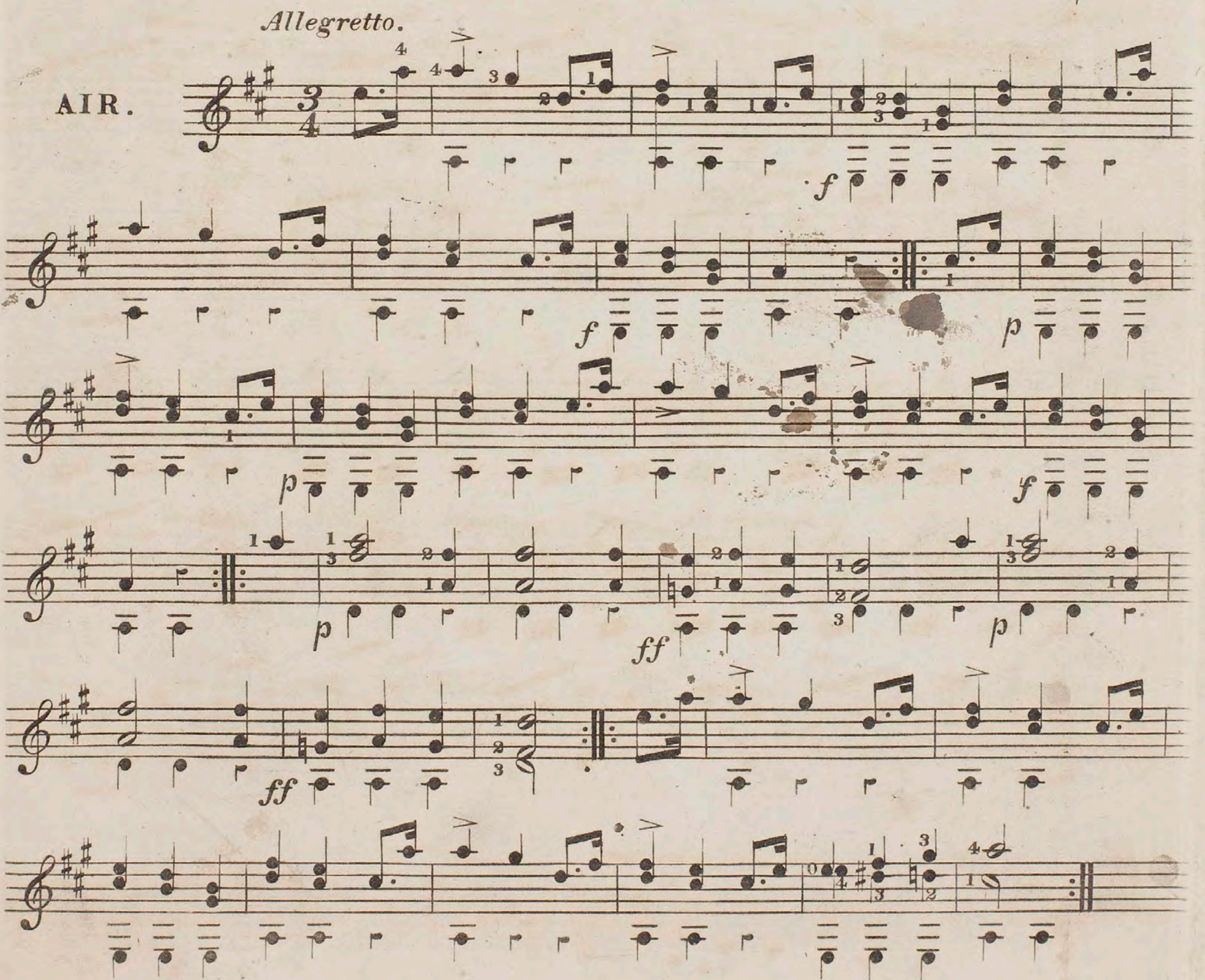
The scale is written in a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It shows the ascending and descending scales with fingering numbers (1, 2, 3, 4) indicated for each note.

PRELUDE.



Allegretto.

AIR.



MELODY.

SCALE in E MAJOR.

PRELUDE.

ANDANTINO.

The musical score is written for guitar and consists of nine staves. It begins with the tempo marking 'ANDANTINO.' and is in the key of D major (two sharps) and 2/4 time. The notation includes various guitar-specific techniques such as arpeggios, triplets, and sixteenth-note runs. Fingering numbers (1-4) are indicated throughout the score. The piece concludes with a double bar line on the final staff.

16

SCALE in F.



PRELUDE.



Maestoso.

AIR.

